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St. George's Church
Bull.



J. R. Boyle, F. S. A.

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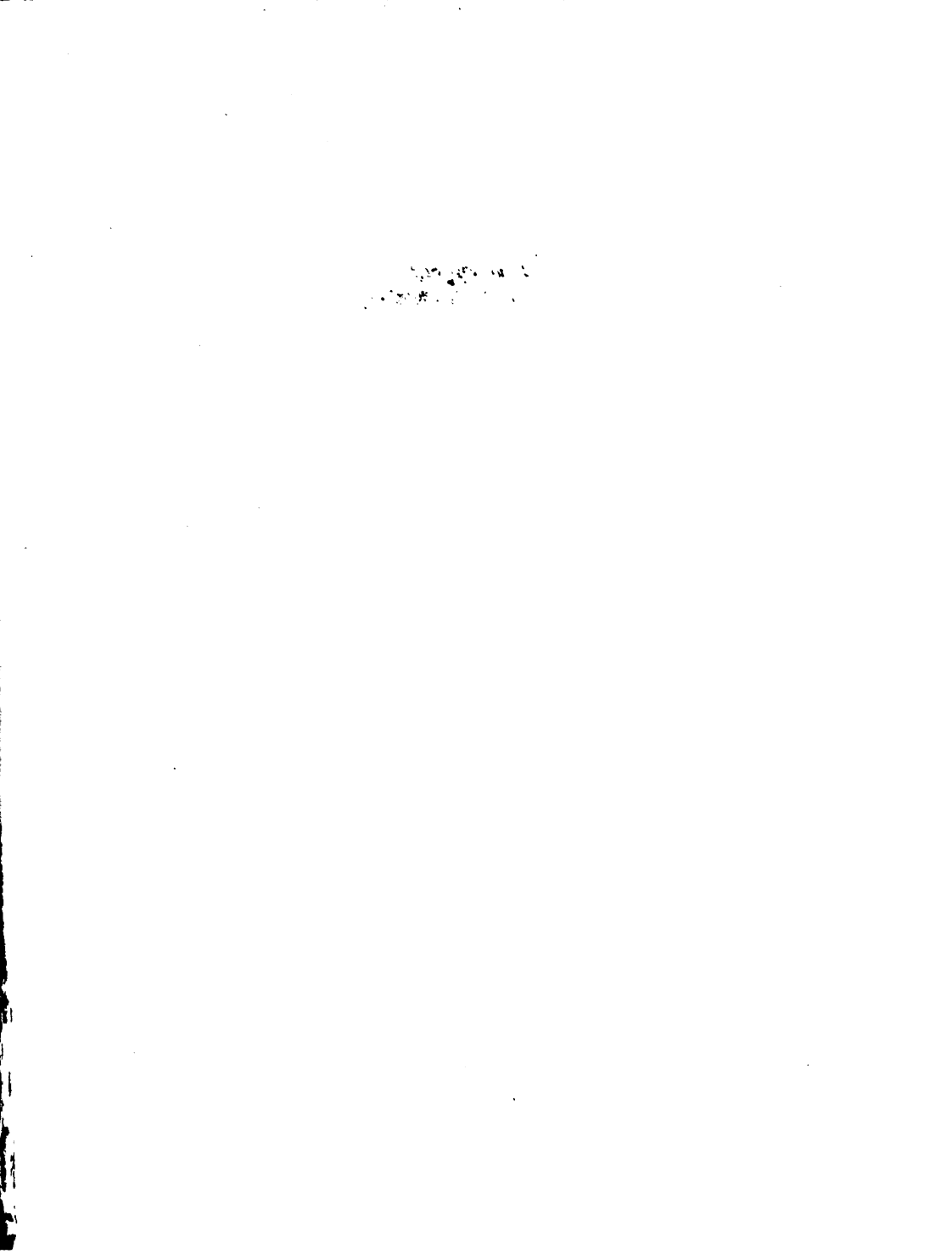
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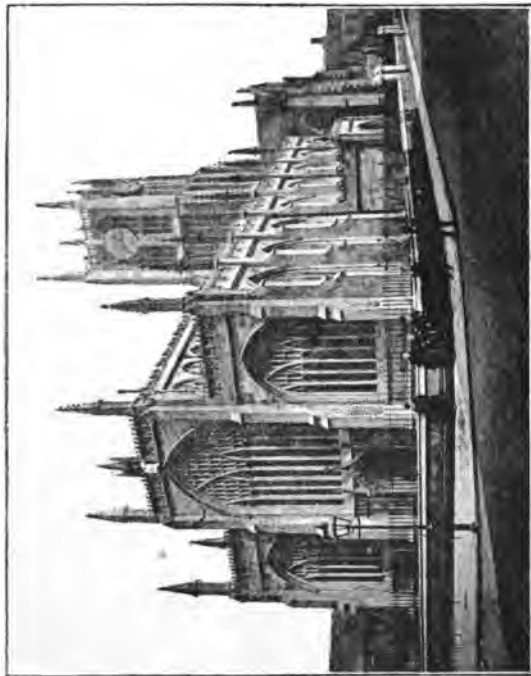
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Holy Trinity Church, Hull





HOLY TRINITY CHURCH, HULL.

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Holy Trinity Church

Hull:

A Guide and Description

BY

J. R. BOYLE, F.S.A.

AUTHOR OF "THE LOST TOWNS OF
THE HUMBER," ETC.

HULL:

A. BROWN & SONS, SAVILE STREET

LONDON: SIMPKIN, MARSHALL, HAMILTON,

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1890

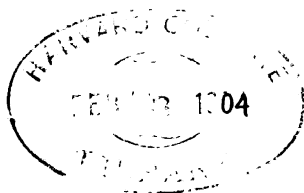
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Fine money

Preface

MORE than ten years ago I read a paper to the members of the then recently formed Hull Literary Club, on the architecture of the church which is the subject of the following pages. My essay was afterwards printed in the columns of a local paper, and considerable portions of it have since been unscrupulously plagiarised. I am glad of the opportunity of writing once more about an edifice for which

I have great affection, and, at the same time, of amplifying, and, in a few trifling matters, correcting my previous statements.

LOW FELL,
GATESHEAD-ON-TYNE,
September, 1890.

Holy Trinity Church, Hull

The Chapel of Myton

THE earlier and the latest historians of Hull—Gent, Hadley, Tickell and Sheahan—unanimously affirm that the town owes its existence to the commercial intelligence and foresight of Edward the First. Mr. Charles Frost, however, in his “Notices of the Early History of the Town and Port of Hull,” has shown that, even as a place of considerable mercantile import-

ance, it dates from a much earlier period. The site occupied by what are now regarded as the oldest portions of the town is that of two ancient vills—Myton and Wyke.* The whole vill of Myton and part of the vill of Wyke were within the manor of Myton, which itself formed part of the parish of Hessle. Before the close

* I am aware that the attempt has been made to prove that the vills of Wyke and Myton were identical (see Mr. J. Travis-Cook's *Story of the De la Poles*, pp. 4, 5). The argument is grounded on the assumption that the word *Wyc* in Maud Camin's grant to the Convent of Meaux (Frost, pp. 7, 8) is synonymous with the Latin *villa*. But any one well versed in the style of ancient charters would agree with me that, in the document just referred to, *Wyc* is used, not as a common noun, but as a place-name. And the phrase "villa de Wyk" in the *Chronicle of Meaux* (ii. 186) is perfectly decisive evidence.

of the twelfth century Myton possessed a chapel, affiliated to the mother church of Hessle. How long that chapel had then existed it is impossible to ascertain. The church of Hessle had been appropriated to the Prior and Convent of Guisborough, and, in the meantime, the whole territory of the manor of Myton passed into the hands of the Abbot and Convent of Meaux. A dispute arose as to the tithes of Myton. They were claimed by the Convent of Guisborough as rectors of the parish of Hessle, and by the Convent of Meaux as lords of the manor of Myton. The then vicar of Hessle, Richard Duc-

kett, aided by a body of armed men, broke into the grange of the monks of Meaux at Myton, and carried off the corn. The monks retaliated by destroying the chapel. Both parties appealed to the pope, but the controversy was not settled for many years.

The site of the chapel of Myton is very probably that occupied by Holy Trinity Church. The present parish of Holy Trinity was only severed from the ancient parish of Hessle in 1661. Till that time this noble, cathedral-like edifice ranked as a chapel of ease to the little, modest mother church of Hessle. The identity of

the relation of the chapel of Myton and the chapel of Holy Trinity to the church of Hesse, and of the rectorial rights of the Convent of Guisborough in both the earlier and the later edifice, suggests to my mind that they occupy the same site.

The Present Church

A MANUSCRIPT history of Hull, preserved in the British Museum, states that the "High Church, dedicated to the Holy Trinity, was at first founded as a Chapell by one James Helward," in the year 1285. The Helwards were important people in Hull at a very early period. No part of the present edifice is so early as the date just named, but it retains structural peculiarities which imply the existence of now

destroyed portions of an earlier church of very considerable dimensions. We know that, during the closing years of the thirteenth century, the town was developing rapidly—so rapidly indeed that we can have no difficulty in understanding why a church, built in or about 1285, should need to be rebuilt, in great part at least, on a larger scale in less than fifty years. The church is mentioned, in 1301, in a pastoral letter addressed by Archbishop Corbridge to the Prior and Convent of Guisborough, as “the chapel in the town of Kyngestone.” And two years later John Schayl, or Scale, making his will, directs that his body shall

be buried "in the cemetery of the Holy Trinity of Kyngeston upon Hull."* The date of the earliest portions of the present building is determined approximately not only by their architectural features, but by a most important piece of documentary evidence. William Scale, who made his will in 1327, directed that his body should be buried "in the *new* chapel of

* Thomas Gent, in his *History of Hull* (pp. 13, 14), ascribes the erection of Holy Trinity Church to the year 1312, and quotes as his authority the will of "Mr. JOHN SCALES, who, dying in the Year when the Building of the Church was begun, bequeath'd 20*l.* to be paid out of his Estate towards its Erection." Here are two errors. Scale died in 1303, and left not £20, but 20 *shillings* "to the fabric" of this church. Hadley copies both Gent's blunders, but Tickell, who follows the erroneous date, is correct as to the amount of Scale's bequest.

the Holy Trinity." The transepts and the lowest stage of the tower, which are the earliest parts of the present building, are of about this period, or a little earlier. The choir must be dated a little later. The nave was doubtless built in the later years of the fourteenth century, and the upper stages of the tower were added shortly afterwards.

Early Brickwork

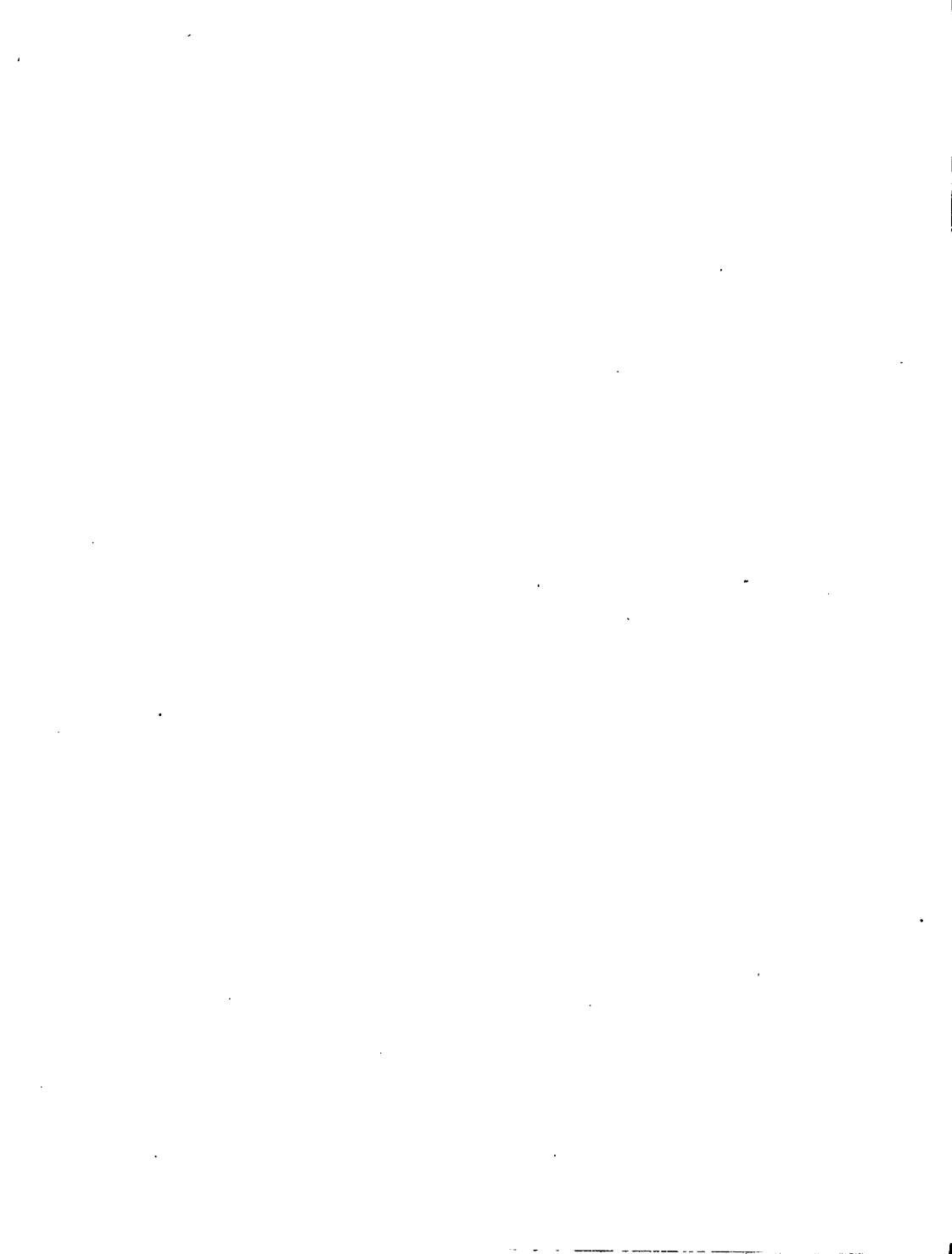
THE walls of the transepts and choir, with the exception of the clerestory, the centre east gable above the window, the quoins, windows, parapets and other facings, are built of brick, and form, probably, the earliest example of mediæval brickwork in England.* It is worthy of mention that in 1321, or about the time when the transepts

* The bricks measure 9 inches in length, $4\frac{1}{4}$ inches in breadth, and $2\frac{1}{8}$ inches in depth.

were built, William de la Pole, in his day the wealthiest and most distinguished merchant of Hull, had a brick-yard just beyond the North Gate of the town.* From his kilns undoubtedly came the materials for the walls of the transepts and choir. In 1329, too, Edward III. granted to the burgesses of Hull licence to fortify their town with a wall and fosses, and to crenellate the wall; and although, in the stereo-

* The North Gate stood a little beyond the present north end of High Street. Its position is well shown in Hollar's engraving. There is also an extremely rude engraved view of "North Gates" in Hadley's *History of Hull*. It is deeply to be regretted that every fragment of the Edwardian fortifications of Hull has disappeared. They were probably of unique character.

typed language of such grants, the licence speaks of the wall as being constructed of stone and lime, it is well known that it was in reality built of brick. But there are other evidences of the development of the brick-making industry in the town about the same period, and though the walls, shown so interestingly in Hollar's famous perspective plan, have entirely disappeared, there are one or two brick-and-timber houses still standing in High Street which are very little later in date.



The Plan

THE church is cruciform in plan, and consists of choir, nave—both with north and south aisles—north and south transepts, south porch to the nave, porch to south transept, tower rising from the intersection, and a series of chantry chapels on the south side of the choir. The choir contains five bays, and the nave eight. Each bay is marked externally by buttresses. In the aisle walls there is one

window in each bay, and in the clerestory two. The whole church is 279 feet in length, and its greatest breadth is 96 feet. The following are the dimensions :

			Length.	Breadth
Choir	100 feet.	70 feet.
Transepts	...		96 „	28 „
Nave	144 „	72 „

The tower rises to a height of 150 feet. It is said to be one of the largest non-collegiate parish churches in England, its only formidable rivals being the churches of St. Nicholas, Great Yarmouth, and St. Michael, Coventry.

The Exterior

THE finest general view of the exterior is the one from the south-west corner of the open market space at the west end of the church. From this point its majestic proportions are seen to great advantage. Unfortunately, there is no possibility of seeing the east front from any equally good position. But, before commencing a more minute examination, the reader will do well to impress upon his mind the general out-

lines of the whole structure, as seen from the greatest attainable distance in every direction. In this way a feeling of admiration will be kindled which a careful survey of the several parts will only tend to increase.

In examining the exterior it is perhaps most convenient to commence with the north transept. When the great length of the nave and choir are considered the transepts are at once seen to be disproportionately short. The available extent of the church-yard, at the time of their erection, may account for this, but the impression can scarcely be resisted that their shortness

is to some extent due to the fact that they originally formed part of a church of less magnificent proportions than the present one. That a new nave was built at the same time as the transepts we shall find structural evidence in the interior; and, I think, the rebuilding of the choir was also then contemplated. Each angle of the transept is flanked by two buttresses, with crocketed pediments. These buttresses rise to the height of the parapet, and are crowned by a panelled and crocketed pinnacle. The original parapets of the transepts, which have been removed on the east side, are perfectly plain, differ-

ing in this respect in a marked way from those of the choir. The north doorway is recessed. The arch consists of four orders of mouldings, which are carried through capitals and run down the jambs in the way of engaged shafts. The transept has a six-light window in its gable, and a three-light window in each of its side walls. The dripstones of these windows terminate in carved heads. Beneath the window in the east wall are two small windows and a doorway, all of which doubtless have originally communicated with a chantry chapel, the piscina-niche of which, minus its basin, may still be seen

on the outside of the north wall of the choir.

The buttresses of the side walls of the choir have canopied niches on the face of their second stage, intended for the reception of images. The parapet over the clerestory differs altogether from that of the aisle walls. Both are embattled; but of the former the embrasures are both narrow and shallow, and the whole parapet is panelled. The lower parapet is earlier in date and of better design. Beneath its embrasures is a line of undulating blank tracery. The dripstones of the aisle windows terminate in carved heads.

The clerestory windows have no dripstones.

The most striking feature of the east front is the central window, the tracery of which will be described presently. Both it and the east windows of the aisles have shafts, with beautifully carved capitals, in the jambs. The dripstone of the great window terminates in angels bearing shields, and those of the side windows in carved heads. Here again the buttresses have canopied niches. Their highest stage is panelled. They have crocketed pediments, and are crowned by panelled and crocketed pinnacles. The east walls of

the aisles are surmounted by bold pierced battlements. The parapet of the centre gable consists of sunk quatrefoils, with a bold cresting above, and, in the middle, is a canopied niche, over which is a crocketed pinnacle.

The south side of the choir, except in the pattern of its window tracery, is like the north side. Its appearance, however, is rendered totally different by a series of additional buildings which extend its whole length, covering the lower part of the aisle wall, and almost totally hiding the niches in the buttresses.* For the space of the

* It is not quite correct to say that these additional buildings

four eastern bays of the choir the walls of these chantry chapels are of stone. They have deep battlemented parapets, panelled with blank tracery. At the east end there is a three-light window, and on the south side there are five windows, four of three lights and one of two lights. All these are square-headed, and have reticulated tracery in their upper portions. There is also a pointed doorway between the second and third windows from the east. The dripstones of windows and

extend the *whole* length of the choir. A part of the fourth bay from the east is occupied by a yard, which, however, is bounded on the south by a continuation of the wall of the adjoining chapels.

doorway terminate in carved heads. The chapel which occupies the last bay westward is built of brick. It has a double buttress at its south-east angle, and a single one in the middle of the south wall. These have crocketed pediments, and carry bold panelled pinnacles. There are two windows in the south wall and one in the east wall, each of three lights, with flowing tracery in the head.

The south transept differs from the north one in having its doorway covered by a porch, which, there can be no doubt, is not much later than the transept itself. It is built of stone, and its roof is formed

of stone slabs, which rest upon parallel stone ribs, springing from the side walls. It has panelled buttresses at its angles, which carry panelled and crocketed pinnacles. Its doorway is pointed, and its jambs are flanked by disengaged shafts, on the capitals of which are placed, in an awkward way, a sort of pinnacle. It has a crocketed ogee dripstone, which runs up in the centre into a finial. On the east side of the porch there is a walled-up doorway and a small window. Nearly opposite the doorway, and embedded, as it were, in the south-east buttress of the transept, are the remains of a niche, which

has probably formed part of the internal arrangements of a chapel. This chapel would be entered from the porch by the doorway just mentioned. But the most remarkable peculiarity of this singularly placed niche is, that whilst its position would suggest that it is of earlier date than the buttress in which it is enclosed, its details prove that it is really much later. The inner doorway resembles the one in the north transept. It is greatly to be regretted that this porch should now be devoted to no better purpose than that of containing the organ-blowing machinery. Its interior at present cannot be examined.

The nave is built entirely of stone. Here again the buttresses carry crocketed pinnacles. In the fifth bay from the east, on the south side, is a porch, contemporary in date with the whole nave. Its angles are flanked by buttresses, and its parapet is battlemented. In its east wall are two small, now walled-up openings, beneath an enclosing arch. They formerly looked into a chantry chapel, which, in turn, was open to the south aisle by a segmental arch beneath the window of the next bay eastwards. The doorway of this porch has four orders of mouldings in its arch. These rest on engaged shafts, which have

capitals and bases. The dripstone terminates in carved heads. The inner doorway is of much plainer character. Its mouldings, of three orders, run down to the ground. The dripstone terminates in carved angels, whose hands are joined in the act of prayer. The walls both of nave and aisles are surmounted by plain battlemented parapets. The dripstones of the windows terminate in carved heads. The clerestory windows have no dripstones.

The west front is divided into three compartments. There are double buttresses at the angles, and single ones, which become double above the aisle walls,

between the nave and the aisles. All these have crocketed pediments, and bear crocketed pinnacles. The principal entrance to the church is the west doorway, which, considering its late date, forms a very beautiful portal. It is deeply recessed, and the rich mouldings of its arch rest on slender nook-shafts, seven on each side, the capitals of which are carved with foliage. The hollows of the arch mouldings have flower and foliage ornaments at intervals. Its ogee dripstone is crocketed, and terminates in a finial which rises above the sill of the great west window. The doorway is flanked by slender buttresses.

On each side are three niches, with richly carved canopies, and pedestals for the reception of images. The parapets are adorned with sunk quatrefoils, and bear a rich cresting. Over the central window is a deeply recessed niche, the canopy of which is surmounted by a heavy crocketed pinnacle. In this niche is a figure of our Saviour, carved by Mr. J. B. Philip, and placed here in 1863.

The north side of the nave, in its general features, resembles the south side, except that the dripstones of its windows die into the buttresses

The Tower

Is of three stages, the first or lowest of which rises above the higher roofs of the church, is partly built of brick, and is of the same period as the transepts.* The two upper stages are a little later in date than the nave, and may be ascribed to the first half of the fifteenth century. Each side is divided vertically into two compart-

* Even the sills of the lower tower windows, and one or two courses of their jambs, belong to the earlier tower.

ments. In the middle stage each compartment is occupied by a segmental-headed window of three lights, crossed at mid-height by a transom. Each compartment of the upper stage is occupied by a pointed three-light window, also divided by a transom, and the head of which is filled with perpendicular tracery, and covered by an ogee dripstone, terminating in a bold finial, which rises above the parapet. The windows of the second stage are glazed, and those of the highest one are louvered. The buttresses which flank each corner of the tower, as well as the pilasters in the centre of each side, terminate in crocketed

pinnacles, but the lower stages of the former have crocketed pediments. The parapet is pierced, and is probably one of the least satisfactory features of the recent restorations. The tower is ascended by a newel staircase, which, to the height of the first stage, is built within the north-east pier, but, in the higher stages, is in the north-west angle. At its south-east corner is an octagonal turret, with battlemented parapet. It contains a newel staircase which leads down from the central roof of the choir to the roof of the south aisle.

The bells are eight in number. The

tenor weighs 21 cwt. They bear the following inscriptions :

EARTH AT THE SOLEMN SOUND AWAKE 1727

THOU AIR WITH MEASURED TREMOR SHAKE
1727

LET DISTANT HILLS RETURN THEIR LAYS
1727

WILLIAM MASON VICAR IOSEPH BELL DANIEL
BRIDGES CHURCHWARDENS 1747 THOMAS
LESTER OF LONDON MADE ME

THOMAS LESTER OF LONDON MADE ME 1747

RICH^d BELL & ROBT RAMSE CH WARDENS 1759
LESTER & PACK OF LONDON FECIT

REV. JOHN HEALEY BROMBY VICAR JAMES
HARRISON FOUNDER

WILLIAM HORNCastle & JOHN YEOMAN
CHURCHWARDENS 1802

J. H. BROMBY VICAR H. W. HENTIG & T. MAR-
SHALL CHURCH WARDENS 1821

The clock, which is in the room over the ringing chamber, bears an inscription which records the date of its construction and the name of its maker: "JOSEPH HINDLEY, YORK, 1772." Till the year 1840, however, it had only one dial, which was on the east side of the tower. There is also a set of chimes, which send forth their melodious and cheering sounds, night and day, immediately after the clock has struck the hours of six and twelve. The barrel is furnished with four tunes, which are changed at the pleasure of the attendant.

The Interior

The Transepts

WE enter the church by the north door. The transepts and the lowest stage of the tower are, as I have already said, the earliest portions of the existing edifice. In general features the two transepts are similar. Each is lighted by a six-light window in its gable, and by a three-light window in each of its side walls. The large windows deserve especially care-

ful study. The tracery is of late geometrical character, but it possesses features, especially in the admirable treatment of the side spaces of the arch, which approach, if they do not actually touch, the succeeding flowing style. This tendency to a flowing character indicates the late date in the geometrical period. The window is essentially a triplet, each division of which contains two trefoil-headed lights. The head of each member of the triplet is occupied by a quatrefoil. Then the principal sub-arches carry three equilateral spherical triangles, each of which contains one large and three small triangular tre-

foils. The extent to which all subsidiary spaces are pierced deserves especial attention. The mouldings are of two orders, and the contrast between their size is unusually great. The windows in the side walls, which are of uniform design, are similar in general character to the larger ones. Each consists of three lights, which carry an equilateral spherical triangle. Beneath the east window of the north transept are two small cinquefoil-headed lights and a doorway, all of which formerly communicated with a chantry chapel, the walls whereof existed at the time when Tickell wrote his *History of Hull* (circa

1795). Near these windows is a large stone coffin, found in 1835 in the west end of the north aisle of the choir.

The south transept has a three-light square-headed window on each side of the doorway. Of these, however, only the western one is old. Then in the east wall there is a doorway and two openings, communicating with a chantry chapel, which will be described on a later page.

The tower rests on four massive piers. Sir G. Gilbert Scott, in a report to a Church Restoration Committee, in 1860, stated that these piers are "built upon a vast raft of oak trees, crossing one another

at right angles." There can be no doubt that these piers originally carried an early decorated tower, probably surmounted by a spire, which would be taken down when the present nave was commenced. The vault beneath the tower, it is almost needless to say, is entirely modern.

The north-east pier contains the tower stairway. The same stairway formerly led to the rood-loft, and the doorway by which this was entered, on the south side of the pier, still exists.

The Choir

Was begun to be built very soon after the completion of the transepts. But it was evidently a considerable time in progress. The windows of the south aisle are much earlier than those of the north aisle. There is also a remarkable difference in the height of the arches leading from the transepts into the choir aisles. These arches are of the same date as the transepts, of which, indeed, they form part; but the lofty arch of the south transept was evidently built to form a suitable entrance to the present choir aisle, whilst the much

lower arch of the north transept would seem to have been designed with a view to the retention, at least for a time, of the north aisle of the earlier choir. If this view be correct, it follows that the earlier choir was practically of the same width as the present one. The hood-mouldings of the arch between the south transept and the choir aisle terminate in figures holding shields charged with the cross of St. George. Those of the corresponding arch in the north transept terminate on the east side in carved heads, and on the west side in grotesque figures.

The choir is divided from its aisles by

arcades, of identical design, each of five arches. The piers are lofty and slender. Their section is a square, with the angles hollowed out, and having on the flat face of each side an engaged shaft. The capitals of the shafts, with one or two exceptions, are carved with delicate conventional foliage.* The hood-mouldings of the arches terminate, over the piers, with two exceptions, in female figures or angels, which, save one, stand on grotesque heads, and, over the responds, in

* The most noticeable exception is the capital of the first pier from the west in the north arcade. On its east side is a lion with two bodies and one head, and on the west side are two winged beings, with plump human faces, in the act of kissing.

carved heads. All these figures are admirably sculptured, and deserve most careful examination.*

The clerestory contains two windows in each bay, and each window is of two lights.

* The following list of these hood-moulding terminals may be useful. Several of them are drawn in Mr. Wildridge's *Old and New Hull*:—

South arcade, south side (counting in all cases from the east)—1, Woman (mutilated); 2, woman holding a book; 3, woman holding a bowl; 4, woman, arms folded.

South arcade, north side—1, Woman (mutilated); 2, angel playing pipe; 3, man playing fiddle, and having in girdle hammer and knife; 4, woman in act of prayer.

North arcade, south side—1, Angel with scroll; 2, woman holding scroll; 3, angel holding harp—(This is perhaps the most beautiful figure in the whole series); 4, woman, holding inverted bottle.

North arcade, north side—1, Woman playing bagpipes; 2, woman holding a bowl and standing on a barrel; 3, man, with pouch and dagger attached to belt; 4, woman telling her beads.

The tracery is of flowing character. The hood-mouldings terminate in heads, many of which are grotesque.

The great east window, of seven lights, is of late curvilinear date, though, in its more distinctive features, of early curvilinear design. Its height is 40 feet and its breadth 20 feet. The tracery contains a large oval centre piece, supported and bounded by two ogee arches, which cross each other at the apex of the central light. The arrangement of the subordinate tracery is of the most artistic and satisfactory character. The mouldings are of three orders. The lower portion of the

window, which was at one time walled-up, is divided by two transoms, which are not original. The lower one, indeed, makes no pretence even to Gothic character, and its mouldings, if anything, are classical. It is much to be regretted that these transoms should detract from the effect of this otherwise very fine window.* There are shafts, with carved capitals, in the jambs, and the hood-moulding dies into the spandrils of the arcades.

* "In 1575, the great east window was so much damaged by the violence of the mob in demolishing the painted glass at the Reformation that it all fell down, and it was rebuilt by Mr. William Gee, Mayor in 1562 and 1573, at his own expense."—*Hadley*. The window was again restored in 1833, and, after passing through two such ordeals, the wonder is that it possesses a single original feature.

The windows at the east end of the aisles are identical in design. Each window measures 30 feet 3 inches in height and 18 feet 6 inches in breadth. The window head is divided into two equal and symmetrical portions, by two main arches; the space between and above them being occupied by subordinate tracery which is designed without reference to, or correspondence with, that of the compartments on each side. Yet the whole design is perfectly harmonious. Perhaps its one defect is the absence of a central figure. The mouldings are of two orders, and there are shafts with carved capitals in the jambs.

There are five windows in the south wall, each of four lights, and of uniform design. The head of each of these windows is divided into two equal portions by main arches in the tracery, and the space above is filled with trefoils and quatrefoils. These windows deserve especial attention, and probably constitute, from an architectural point of view, the most meritorious work in the whole church. The extent to which the soffit cusps are pierced gives to the tracery a degree of elaboration which, with the general refinement of the whole design, is of the most satisfactory character. The mouldings are of two orders.

Very different, and greatly inferior, are the windows of the north aisle. They show that a not inconsiderable period elapsed after the completion of the south aisle before the one on the north was built. They reveal the decline of the early and more graceful curvilinear forms, and the approach of the hard lines of perpendicular tracery. They also are of four lights each, and each window is divided into two halves, but the sub-arches, instead of following the outlines of the window arch, are of depressed ogee shape. The openings in the side-spaces thus formed are almost of flamboyant character, whilst the

central space is principally occupied by three large and disproportionate octofoils. The mouldings are of two orders. The windows of the aisles have no hood-mouldings.

A bold string course is carried round the walls immediately below the side and east windows. A similiar string in corresponding position, runs round the clerestory.

In the wall of the south aisle, near the east end, is a four-centre arched opening into the adjoining chantry chapel. The jambs are panelled, and in the sill is a piscina, the drain of which passes through a sculptured lion's face. In the same sill

a number of mediæval encaustic tiles are preserved.* In the centre of the arch is a carved six-petalled rose, between angels holding shields. The first shield bears—*on a bend three escallop shells*, impaling, *two lions passant*. The second shield bears—*on a bend three martlets*. The first coat is that of Sir John Eland, whose wife was Rose,

* These tiles may be ascribed to the early part of the fourteenth century. They are known to have been made at Repton, in Derbyshire. One of these tiles has a figure of a ram within a circle, and the inscription, SOL IN ARIETE. In the corners are the letters M, A, RC, IV. This was doubtless the first of a series of tiles, representing the months of the year by the signs of the Zodiac. A second tile bears in a series of squares the whole alphabet in Lombardic capitals, which, however, must be read from right to left. A third bears the arms of Edmund, first Earl of Lancaster, and second son of Henry III.

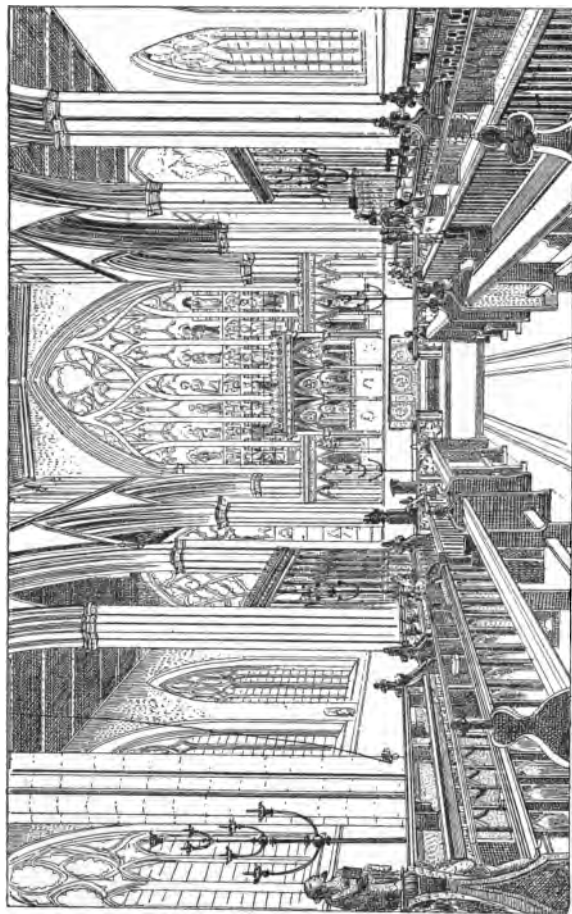
daughter of Humphrey Littlebury, of Kirton in Holland, Lincolnshire. The impaled coat is that of Littlebury. Eland founded a chantry in this church about the year 1533, the altar of which would doubtless stand immediately north of this recess.

The Chantry Chapels

As I have previously mentioned, a line of ancient buildings extends almost the whole length of the south side of the choir. Some of these, at least, were used before the Reformation as chantry chapels. With the exception of the one at the west end, their architecture is of the same character

throughout. The restorer has laid his hand heavily upon them, and has no doubt obliterated many structural evidences of their history. Internally they are divided into three rooms, with a corridor to an external door between the first room and the second. In the east window of the easternmost chapel are some pieces of ancient stained glass, amongst them being the arms of Percy quartering Lucy, and the arms of the town of Hull.

The western chapel is entered from the south transept. It may safely be identified with the chantry founded about the year 1380 by the unfortunate Sir Michael de la



THE CHANCEL - HOLY TRINITY CHURCH

Pole. It is often mistakenly spoken of as the Scrope Chapel, but has latterly been generally known as the Broadley Chapel. It was restored in 1863, at the cost of Miss Isabella Broadley, of Welton, several members of whose family have been interred within it. The entrance is a pointed doorway, within an ogee arch, on each side of which is a cinquefoiled opening in the wall. The chapel is lighted by three angular-headed windows, each of three lights, with flowing tracery. Two of these are in the south wall and one in the east. Immediately north of the east window is a canopied niche. In the south wall is a

trefoil-headed piscina, the basin of which has not been restored. The hood-moulding runs up into a bold finial, and terminates in angels, the one on the left holding a scroll, and the hands of the one on the right being joined in the act of prayer. Behind the former rises a large crocketed pinnacle.

But the chief object of interest in this chapel is the splendid canopied altar-tomb on the north side, in the wall over which are two shields, each charged with the old arms of De la Pole—*two bars nebulée*—thus identifying both the chapel and the tomb. The arch of the canopy is carried

through the wall into the aisle of the choir, and, properly speaking, the principal front of the tomb is towards the choir. The vault of the canopy is ribbed, and at the intersections are beautiful bosses. The arches are foliated, and rest on shafts, the capitals of which are carved with foliage. The cusps of the foliations are beautifully carved. In the spandrils of the arches are shields, six on each side. These shields bear the following arms :

1. Two bars nebulée, DE LA POLE (old). This occurs four times.
2. A fesse dancette between five crosses crosslet, ENGAIN, Lord of Grimsby.

3. A cross patonce, between four roundels
Occurs twice.
4. On a bend three escallops, ELAND.
5. A fesse between three leopards' faces, DE
LA POLE (new).
6. A bend, SCROPE.* Occurs twice.
7. A lion rampant, NORWICH.† Occurs three
times.
8. Chequy, WARREN.
9. Three bars dancette; a chief quarterly, first
and fourth, a lion passant, second and
third, two roses, COMPANY OF MERCHANT
ADVENTURERS.
10. Chequy, a fesse ermine, CLIFFORD. Occurs
three times.

* Sir Michael de la Pole's sister, Blanche, married Richard,
third Lord Scrope de Bolton.

† Sir Michael's mother was the sister of Sir John Norwich.

11. On a cross patonce four mullets, OUGHT-RED. Occurs twice.
12. Three human legs conjoined in fesse point at the upper part of the thighs, and flexed in a triangle, ISLE OF MAN. Occurs twice.
13. A bend sinister. [Is this a blunder on the part of the restorer?]

Each side of the tomb is surmounted by a triangular crocketed pediment, which terminates upwards in a bold finial. The sides of the arches are flanked by buttresses, with crocketed pediments and pinnacles, and about which there is much beautiful and interesting carving.

The tomb is palpably later than the chapel. The latter was doubtless built

during Sir Michael de la Pole's life. He died in 1389. The tomb must be dated after 1393, when Sir William le Scrope became Lord of the Isle of Man.

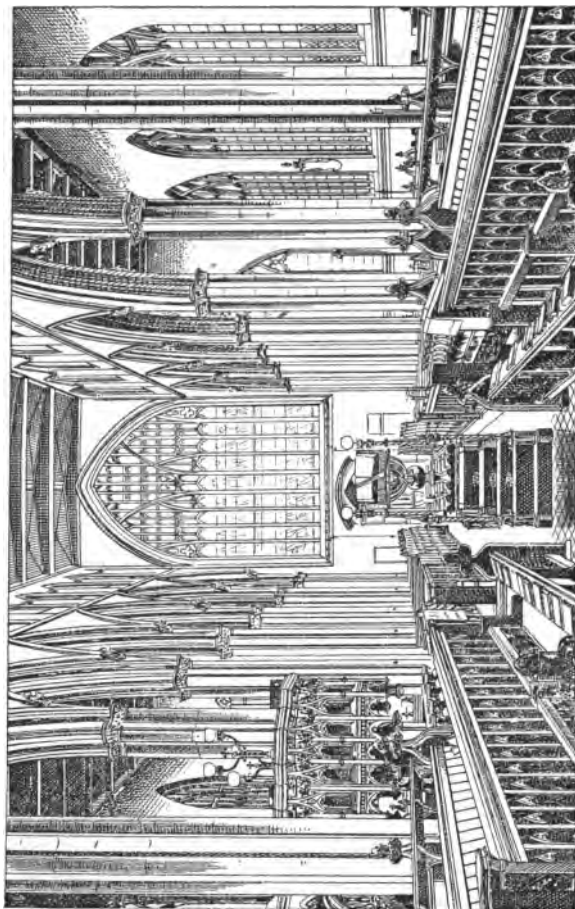
The Rave

Is of earlier date than has usually been assigned to it. It may be ascribed to circa 1385 to 1395. There is documentary evidence to support this date. Henry de Briggesle, chaplain, making his will in 1389, bequeathes his body to be buried "in the chapel of the Holy Trinity of Kyngeston upon Hull," and gives 20 shillings "to the fabric of the new work of

the same chapel." Adam Corry, in 1391, bequeaths 40 shillings "to the work of the chapel of the Holy Trinity of Kyngeston upon Hull." In the following year Robert Constable leaves 13s. 4d. "to the repair (emendationem) of the church of the Holy Trinity of Kyngeston upon Hull." And in 1395 Robert de Crosse—the founder, by the way, of a chantry—bequeathes 20 pounds in silver "towards making two windows, with glass, in the new work of the chapel of the Holy Trinity, namely, one window near the choir on the south side, and another window opposite on the north side." The "new work" mentioned

in these wills is undoubtedly the present nave.

There are existing indications of the previous nave, which show that it was built at the same period as the transepts, and was practically of the same width as the present one. As to its length there is no evidence. The eastern responds of both arcades, to the height of ten feet from the ground, are the responds of the arcades of the older nave. When the present arcades were built the responds were carried up, with the same section, to the required height. The mouldings of the new arches come down upon them in an awkward



THE NAVE-HOLY TRINITY CHURCH.

way. The jambs of the arches between the transepts and the nave are also of the same period as the transepts, but the arches themselves were rebuilt when the new nave was erected. Like the eastern responds of the arcades, they have no capitals.

The architect of the nave was obviously guided, in his general design, by the work of the chancel. He intended, from the first, that his "new work" should harmonise with the old, and he succeeded admirably. This feeling of respect, on the part of later builders, for the work of their predecessors is often one of the most pleas-

ing features of mediæval architecture. The student of Yorkshire churches will not need to be reminded of examples ; but it is seen in a marked way in the Minster of Beverley, where the Decorated work of the nave adopts the leading outlines of the Early English work of the choir, and in a still more marked manner in the Cathedral of York, where the Perpendicular choir follows very closely the general character of the Decorated nave.

The arcades are of eight arches each. The piers on which they rest are similar in section to those of the choir, but are less bold. Most of the capitals are carved

with foliage, with heads between, but a few bear other designs. One has the pascal lamb, alternating with the eagle. Another has lions' heads with open mouths. A third is carved with a representation of a grotesque human being, holding his mouth open with his hands, and on the same capital a mermaid and fish appear. The hood-mouldings terminate in angels playing musical instruments. Many of the figures are mutilated, and some of the instruments are entirely destroyed. They are all admirable pieces of sculpture.*

* The following is a list of the instruments held by the angels:

The clerestory contains two windows in each bay, each of three lights. The hood-mouldings terminate in carved heads.

The windows in the aisles are of five lights each. The great west window is of nine lights, and the windows at the end of the aisles are of seven lights. In all these windows one prevailing design is followed.

South arcade, south side (counting in all cases from the east)—1, Lute; 2, 3, 4, 5, instrument destroyed; 6, double pipe; 7, instrument destroyed.

South arcade, north side—1, organ of 16 pipes; 2, fiddle; 3, lute; 4, harp; 5, tympanum; 6, double pipe; 7, drum.

North arcade, south side—1, pipe; 2, bagpipes; 3, pipe; 4, horn; 5, harp; 6, pipe; 7, instrument destroyed.

North arcade, north side—1, pipe; 2, harp; 3, instrument partly destroyed; 4, fiddle; 5, much mutilated; 6, instrument destroyed; 7, bagpipes with drone.

The two central mullions of the larger windows, at the height of the springing of the window arch, branch outwards and meet the window arch, so as to form two subordinate arches within the principal one. The centre mullions of the side windows intersect, thus also forming two subordinate arches. The window heads are filled with the usual type of Perpendicular tracery, the mouldings of which, in all cases, are of two orders. As in the choir, there is a string course beneath the side and end windows, and also beneath those of the clerestory. The hood-moulding of the great west window terminates in

angels bearing shields. The windows of the aisles have no hood-moulding.

In the south aisle, beneath the fourth window from the east, is a low arched opening in the wall, which has formerly communicated with a now destroyed external chapel (see page 36). On the eastern jamb is a carved kneeling figure ; and below this a rudely incised representation of a ship with two masts and high prow. This design is repeated on the opposite jamb. Near the centre of the arch is a conventional representation of the Trinity. It has frequently been stated that the adjoining chapel was the chantry founded in 1328 by

John Rotenheryng. But there is no authority for this assertion, and, indeed, Rotenheryng's chantry would almost certainly adjoin the choir, which was being built about the time of its foundation.

The hood-moulding of the arch leading from the south transept to the nave aisle terminates, on the east side in an angel holding a shield charged with two intersecting triangles, and an annulet in base, and in an angel in the act of prayer, and on the west side in carved heads. The hood-mouldings of the corresponding arch between the nave and the north transept, on the east side, terminates in the carved

heads. On the west side, the moulding terminates on the left in the crowned queen, who holds the model of a large building with a central tower in her right hand, and a palm branch in her left. On the right it terminates in a crowned queen who holds a dagger by the point in her right hand. Her left hand is broken away.

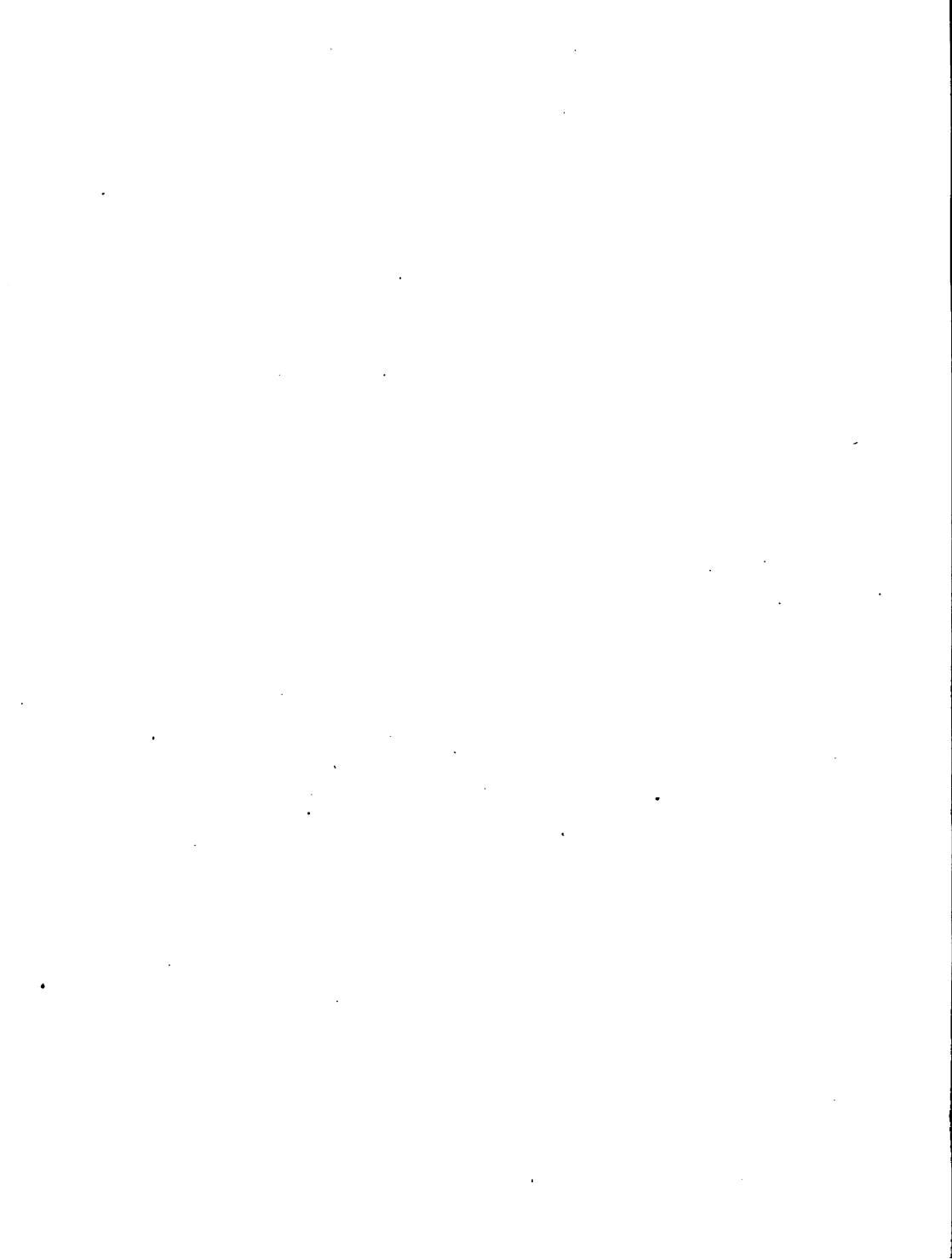
Ancient Woodwork

THE church fortunately still possesses considerable portions of its ancient woodwork. There are three large and massive oak screens, unfortunately painted, the upper portions of which consist of open tracery of late perpendicular date (circa 1450). They are now placed between the aisles of the nave and the transepts, and in the north tower arch. They are said to be the ancient choir screens, in which case their original position would be at the entrance to the choir and its aisles.

In the choir are several bench ends, of fourteenth and fifteenth century work, all of which will repay careful examination. The panels of two of these (circa 1370-1390) are carved with representations of the conflict of St. George and the Dragon. The saint wears a conical bascinet and a camail. The rest of his body is covered with plate armour. A girdle passes round his hips. The dragon is winged, and, in one of the panels, has a second mouth in its tail. On each carving appears a shield charged with the cross of St. George. The finials of these stalls deserve especial attention. In one case the upper part

of the "poppy" represents two winged praying angels. In the other it is formed of four figures, three of which represent priests, whilst the fourth seems to be intended for St. Lawrence. The shoulders of both finials are formed of grotesque crouching figures. The panels of some of these bench ends are carved with tracery.

The roofs both of nave and choir are ancient, and are of late perpendicular date. Those of the transepts are modern. On the nave roofs are several heraldic shields, on which, amongst other arms, those of the see of York and the town of Hull occur.



Monuments

THE first place, amongst these, must be assigned to the anonymous effigy of a lady, now laid upon the tomb of the De la Pole chapel. It was found in 1821, embedded in the south wall of the transept. It is an extremely beautiful piece of sculpture. The costume fixes its date at about 1300 to 1310.

In the south wall of the choir, beneath the fourth window from the east, there

is a canopied altar tomb, on which rest two effigies, assigned by tradition to Sir William de la Pole and his wife. Sir William died in 1366, and is known to have been buried in this church.* His wife, Catherine, survived till 1381, and was buried in the neighbouring Priory of Carthusian monks, founded by her husband. But this affords no reason why her effigy should not occur here; for, no doubt, the tomb would be built, and both effigies prepared, during the lifetime of her husband. One of the historians of

* See a very interesting and accurate account of the family of De la Pole, by Mr. J. Travis-Cook, F.R.H.S., published at the *Eastern Morning News* Office, Hull.

Hull (Tickell) states that these are the effigies of Sir Michael de la Pole (the son of Sir William) and his wife, the daughter of Sir John Wingfield. He also conjectures that at the dissolution of monasteries the effigies were removed hither from the Carthusian Priory. The male effigy, however, had it been that of Sir Michael, would, it is almost certain, be dressed in armour, whereas we should expect to find that of his father, who was chiefly distinguished as a merchant, attired, as is the figure before us, in the costume of a civilian. Sir Michael died in Paris, in exile, in 1389—a date considerably too

late for the costume of the effigies, or for the architecture of the tomb. The tomb and the effigies are of the same period, and this fact disposes of Tickell's unwarrantable conjecture that the latter had been brought here from another place. If these are the figures of members of the family of De la Pole, they are undoubtedly those of Sir William, the first Mayor of Hull, and his wife. This is one of those instances in which, I think, the voice of tradition may be believed to speak with considerable authority. Gough's description of the effigies has been frequently quoted, but I know of no better, and

consider no apology needed for its introduction here :

“ He is bareheaded, reclining his head on two cushions, habited as a merchant in an outer cloak or mantle buttoned close at the neck, with a standing cape, and buttons down the sides. His coat has six buttons on the breast, and the sleeves are buttoned and reach to his wrists. At his belt hangs a dagger or whittle : at his feet is a lion. [He holds a book in his hands, which are clasped in the act of prayer.] She seems to wear the mitred head-dress, falling down in plaits at the sides of her face : her close gown buttoned on the waist, and also the sleeves, which reach to the wrists. Under this is a petticoat, and over it falls a kind of veil. In her hands she holds a heart. Her head rests on two cushions supported by angels. At her feet a dog.”

The church contains only one brass,

but there are the violated matrices of four others. The one which is left undespoiled is in the floor of the south aisle of the choir. The centre of a large stone slab is inlaid with the effigies of Richard Bylt and his wife, with a long versified Latin inscription beneath them, and beneath this again a merchant's mark. In the corners of the stone are the evangelistic emblems. Bylt died of the plague in 1401. The inscription under the male effigy reads :

**Hic Ricarde jaces Bylt pluris plene favoris,
Aldermann' eras m'cator et istius urbis,
Peste cadens ense necis obrute luce s'c'da,
Anno milleno C quatuor semel 3 recitati.**

Under the female effigy :

*Terra clause taces nup' possessor honoris
Dilectus steteras gen'osus eras quia turbis,
Octobris mense migrans ad regna jocunda,
Et quinquageno vivas sine fine beatis.*

In the south aisle of the choir is the grave-stone of Thomas Dalton, a distinguished burgess of Hull, who died in 1590. In the central portion of the slab are rudely incised figures of Dalton and his two wives, and, beneath these, smaller figures intended to represent his children. Round the stone runs the following inscription :

*here lyeth tho'as dalton thrise mayor of kingston upon hull
marchante of the staple adbenterer who dyed ye iiij day of
ianuary anno dmni 1590 in ye faith of christe and ful hope
of ye resurr'tio' to life eternall.*

On the brass plate over the heads of the principal figures is a second inscription, as follows :

This Tho' Dalton first married Ann Walker widow by whom he had no children, & after married Ann Tirwhit daughter to Sr. Rob: Tirwhit of Ketlbie knight & by her had six sounes & thre daughter vidz Rob: John William Philip Edw: & Tho: Ann Eliz: & Susanna. He was wise honest & bountifull. He died being of the age of 74 in the feare of God & love of all good men, whose death the poore much lamented.

The Font

Is of late decorated date, and is a most beautiful example. It is carved out of an immense block of stalagmite. It has sixteen sides, most of which are occupied by quatrefoils, some of which contain roses, and some blank shields. In one quatrefoil is a man holding a spear, which is directed towards a boar's head, in the mouth of which is a fir-cone, in the next panel. The internal diameter of the basin

is 2ft. 9½in., and its depth 1ft. 2½in. Its external diameter is 3ft. 6½in. The central shaft on which the font rests looks older than the font itself. It receives additional support from eight slender granite shafts, which are manifestly later additions.*

* In the magnificent church of Hedon, six miles from Hull, is a font, so similar, both in general character and in minute detail, to this at Hull, as to leave no shadow of doubt in my mind that both came from the hand of one artist.

Stained Glass Windows

THE church is not rich in stained glass, and what it does possess, with the slight exceptions already noticed, is quite modern.

The great east window was partly filled with stained glass in 1834. The two upper rows of principal spaces are occupied by representations of our Lord and his Apostles, and the Prophet Isaiah. In the lowest are emblematic figures of the cardinal virtues, from designs by Sir Joshua Reynolds.

The glass in the great west window was inserted in 1862, and is by Hardman. The subjects represented in the upper row of principal lights are : Adam and Eve in Paradise, Abraham entertaining Angels, the Sacrifice of Isaac, the Crucifixion, Moses at the Burning Bush, the Ark of the Covenant, and Joshua with the Angel. In the lower row they are : the Baptism of our Lord, Angels ministering to Him, Jesus and the Woman of Samaria, Our Lord and His Apostles, the Agony in Gethsemane, the Resurrection of Our Lord, Our Lord appearing to Mary Magdalene, the Angel announcing the Resur-

rection, and the Ascension. A brass plate records that the principal lights are in memory of certain members of well-known local families.

The window over the south porch of the nave is filled with stained glass in memory of the Rev. J. H. Bromby, who died in 1868, and who was vicar of the parish of Holy Trinity during the long period of seventy years. The subjects depicted have all reference to the Jewish priesthood.

The west window of the south transept was filled with stained glass in 1870, in memory of various members of the old

local family of Peck. The subjects are: Our Lord's Sermon on the Mount, the Raising of the Daughter of Jairus, and the Raising of the Widow's Son.

The western window in the south aisle of the choir is filled with glass in memory of various members of the family of Leetham. The subjects are: the Entrance of Noah and his Family into the Ark, Moses found amongst the Bulrushes, Peter walking on the Sea, the Passage across the River of Death.

The east window of the north aisle of the choir has recently been filled with stained glass by Mr. Thomas Abbey

Smithson in memory of various members of his family. The principal subject is that of the Four-and-Twenty Elders casting their crowns before the Lord.

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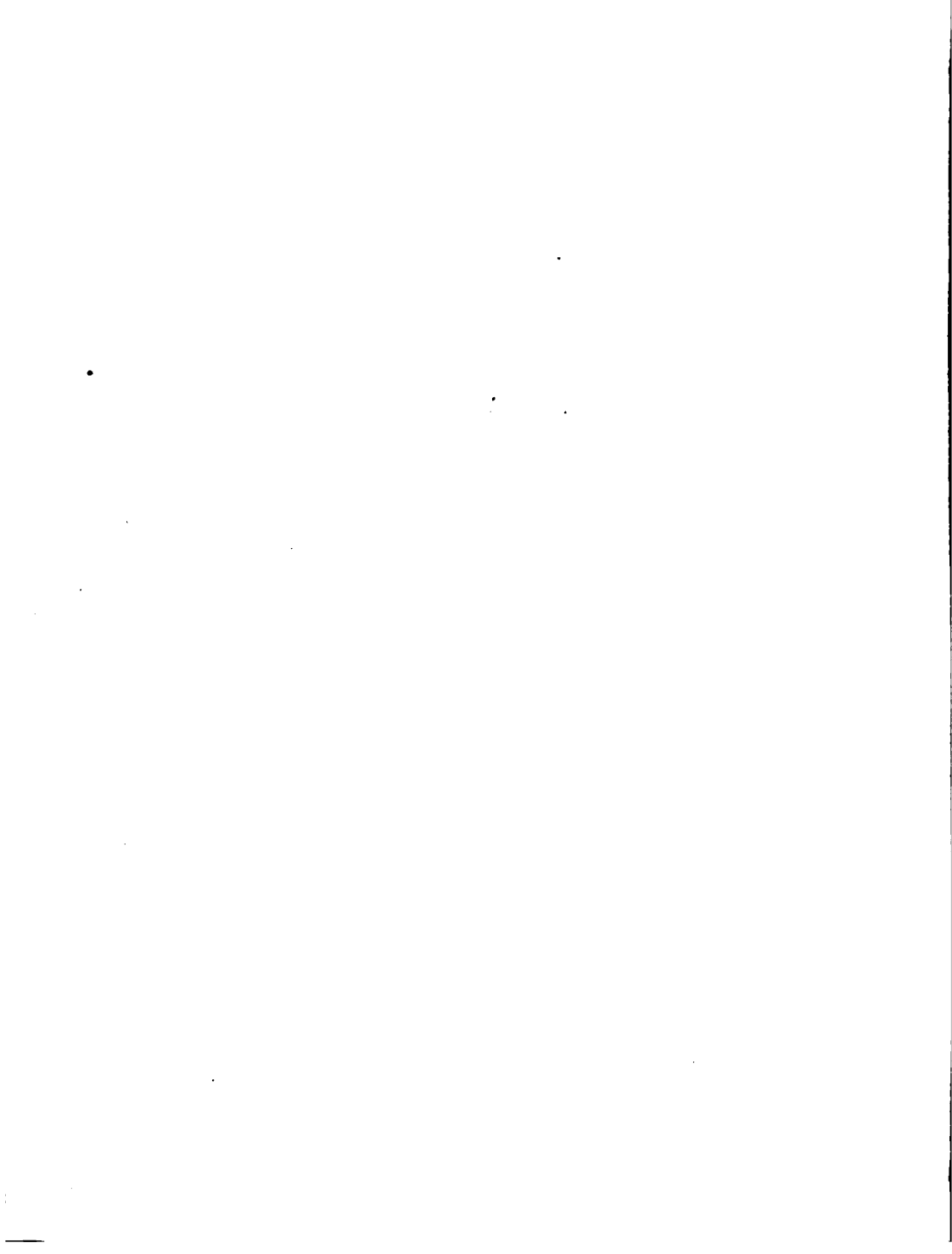
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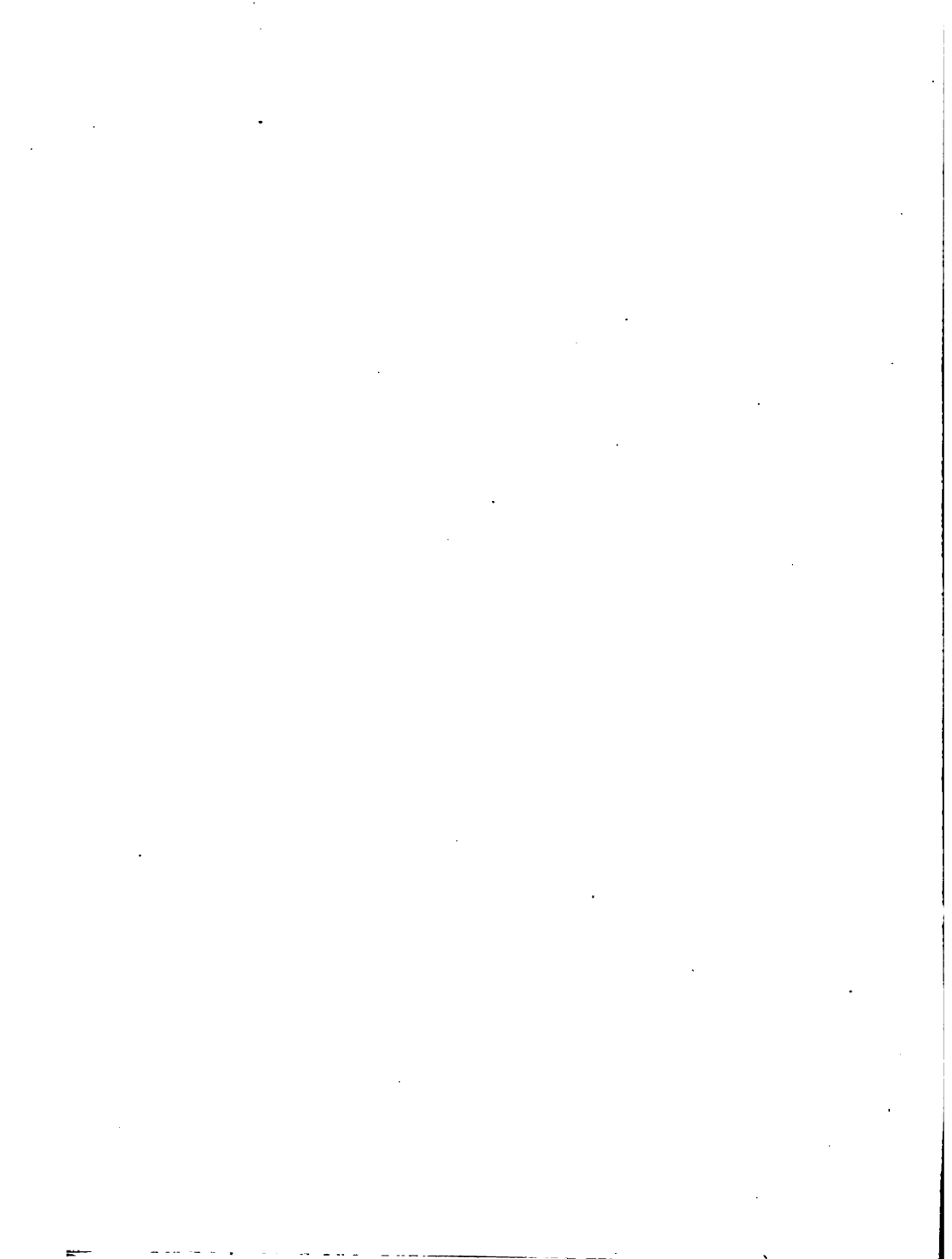
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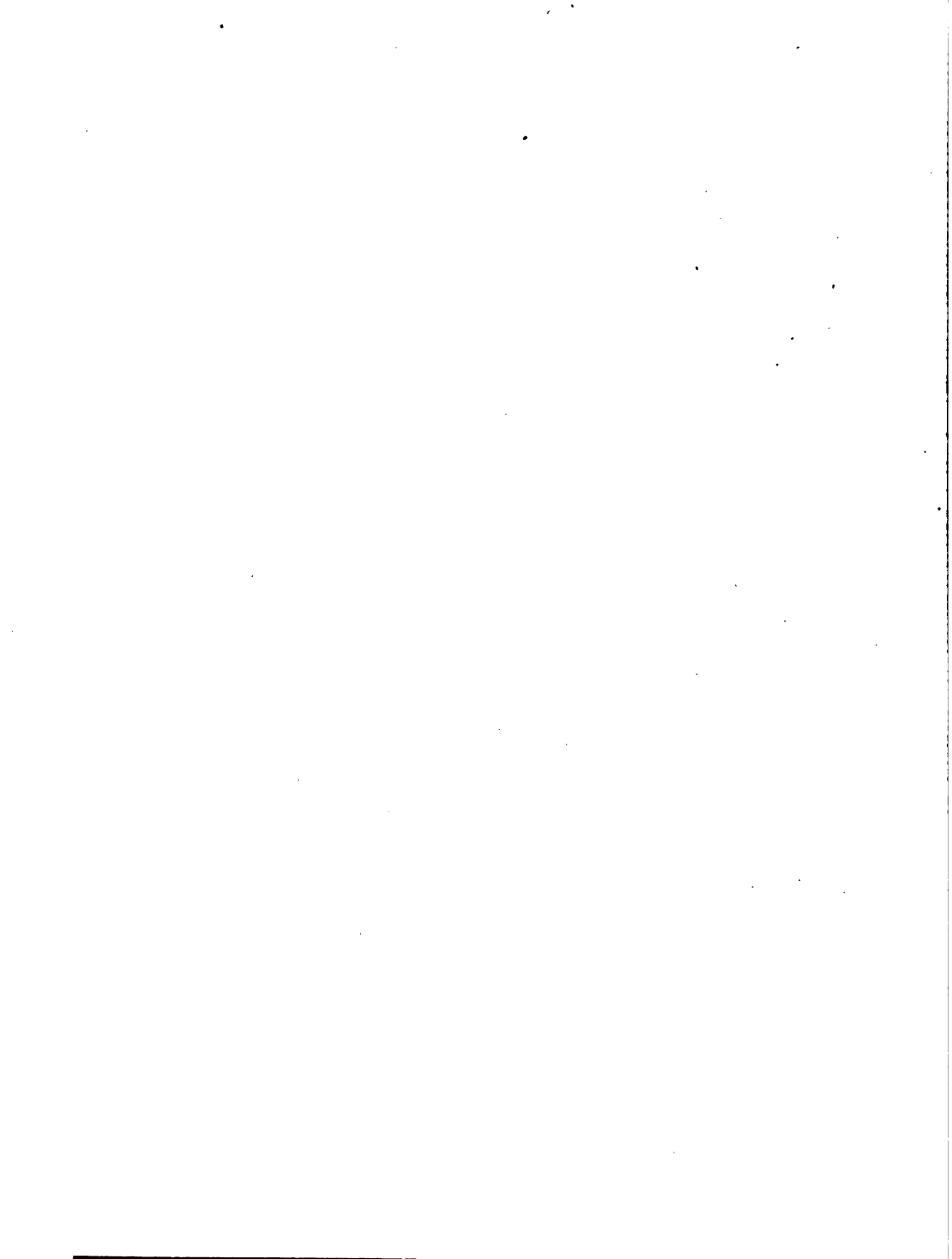
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